

If you quote dialogue between two or more characters in a play, set the quotation off from your text. Begin each part of the dialogue with the appropriate character's name indented one inch from the left margin and written in all capital letters:

Marguerite Duras's screenplay for *Hiroshima mon amour* suggests at the outset the profound difference between observation and experience:

SHE. I saw *everything*. *Everything*. . . . The hospital, for instance, I saw it. I'm sure I did. There is a hospital in Hiroshima. How could I help seeing it?

A short time later Lear loses the final symbol of his former power, the soldiers who make up his train:

What need you five-and-twenty, ten or five,
To follow in a house where twice so many
Have a command to tend you?

LEAR. O, reason not the need! (2.4.254-58)

In general, stage directions are treated like other quoted text: they should be reproduced exactly as they appear in the original source (see 3.7.1). When stage directions interrupt the grammatical sense of your sentence, they may be replaced with an ellipsis (see 3.7.5). For the other aspects of formatting, follow the recommendations above for quoting prose and poetry (3.7.2–3).